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Also, in view of the fact that *Kindheit Jesu* (Harl. 3954) is included, it is surprising to note the omission of other pieces in the same manuscript, e. g., "Filius Regis Mortuus est" (*Pol. Rel. and Love Poems*, pp. 238-242) and the "ABC Poem on the Passion" (*Ibid.* 271-278).

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DAUN GERVEYS

Readers of the *Miller's Tale* will recall that the offended lover hastened across the street in the dead of night to a blacksmith's shop, where he found

A smith men cleped daun Gerveys,
That in his forge smithed plough-harneys;
He sharpeth shaar and culter bisily.¹

One might think that Chaucer here was indulging in a bit of poetic fancy, and sacrificing truth to the exigencies of fiction, if we hadn't a splendid bit of testimony to support the contrary. In 1394 the reputable blacksmiths of London petitioned the mayor "by reason of the great nuisance, noise and alarm experienced in divers ways by the neighbors around their dwellings," that no one in the future should work by night, but only from daylight until 9 p. m., except between November and February, when the hours were to be from 6 a. m. to 8 p. m.² Whether or not blacksmith shops were open at night in the 14th century may be of little importance to the student of Chaucer; that this passage beautifully illustrates Chaucer's contemporaneity is significant.

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¹ *Canterbury Tales* (Oxford edition) A 3761-63.

² Riley, *Memorials of London, etc.* (London, 1868), pp. 537 ff. Cf. T. C. Noble, *A Brief History of the Worshipful Company of Ironmongers*, London, 1351-1889 (London, 1889), p. 62. Both of these authorities refer to *Letter-Book H* (Ed. R. R. Sharpe, London, 1907), fol. cxcxii, but the editor apparently has omitted it.

RECOVERED LINES OF BEN JONSON

Readers of Ben Jonson will be pleased to learn that no. xii of *The Forest* need no longer be considered fragmentary. The poem is addressed to Elizabeth, Countess of Rutland, and in the Folio of 1616 consists of ninety-two and one-half lines. At the end, Jonson added the words: "The rest is lost." A few weeks ago I turned up the missing portion in *Harl. MS.* 4064, f. 243 verso. I give the passage just as it stands there, except that I have expanded one contraction and placed in brackets for the sake of clearness a line or two from the Folio. Of course we cannot be certain that the text is just as Jonson would have printed it, and in the first ninety-two lines the ms. shows a number of variations from the Folio, though none of great importance.

[Moods, which the god-like Sydney oft did prove,
And your brave friend, and mine so well did love,
Who wheresoere he be] on what deare coast,
now thinking on you though to England lost
for that firme grace he holdes in your regard
I that am gratefull for him have prepar'd,
This hastie sacrifice wherein I reare
A vow, as new and ominous as the yeare
before his swift and circled race be run
my best of wishes; may you beare a sonne.

The attempt to date this piece offers a very pretty little problem. The poem would certainly seem to have been begun about New Year's, since the opening lines evidently contain allusions to the practice of distributing presents of gold and plate on the first of January. But it need not have been completed immediately, for, though intended quite clearly as some kind of memorial or anniversary gift to Lady Rutland, to whom Jonson says he is sending it instead of gold, yet her birth-day (the 31st of January) and the anniversary of her marriage, which took place shortly before the fifth of March, form, together with New Year's, a triad of important days occurring within a short period, and Jonson may very well have intended the fairly long poem to serve as a memorial present for all three. If we may then

assume provisionally that it was begun about January 1 and finished in the course of the next few weeks, how will the recovered portion aid us in determining the year of composition?

An attentive reading of the lines can leave no doubt that the 'brave friend' is the Earl of Rutland. Where then was the earl during January, February, and March, in the various years between his marriage and his death? The expression, 'on what deare coast,' suggests at once that he was abroad. Unfortunately, however, he was in England during the whole of every winter and spring throughout his married life, for we can trace his movements with some minuteness in the *Sidney Papers* and in the mss. of the Rutland family as published by the Historical mss. Commission. The hypothesis of a foreign journey, moreover, does not account for the strange expression, 'though to England lost.' When warring in Ireland in 1599, or in Holland in 1600, or when on an official mission to Denmark in 1603, Rutland was not 'lost to England;' on the contrary, he was engaged in her service. One important episode in his life, however, has not yet been mentioned.

Rutland took part in the outbreak of the Earl of Essex on February 8, 1601, and was in consequence imprisoned in the Tower from February 9 until August 8. Let us assume that Jonson begins his poem about January 1 of that year, intending to present it to the Countess in the course of the next few weeks as a gift in commemoration of New Year's day, of her birthday, and of her marriage anniversary. As he proceeds leisurely with its composition, he is astounded to learn that Rutland is in the Tower on a charge of high treason and in danger of losing his head. Jonson is not in a position to speak plainly to the Countess in such a moment of terror and anguish; he is no intimate friend, but merely a patronized poet. Moreover, the matter is political, dangerous to meddle with, dangerous even to write about. All that the poet can do is to allude in dark and enigmatical terms to the trying position in which the Countess is placed, hoping thus to express his sympathy without offence, perhaps without danger. Hence he hastily contrives

this mysterious conclusion, of which the language would apply especially well to the anxious period just after the outbreak, when the fate of Rutland was still uncertain. That the poem was actually presented would seem clear from the fact that we have a complete copy of it, and this could hardly emanate from Jonson, who at the time would desire to keep the piece secret and later had lost the conclusion. Indeed, it has been suggested to me that perhaps Jonson felt it unwise to keep the last few lines even in his own possession, and so tore off and destroyed them. The tearing would account in the middle of a sentence, but in the middle of a line, which would not be the case if a separate sheet had been mislaid or lost. I might add in support of this suggestion that Jonson, like any other dramatist of the day, was liable to arrest and examination at any moment. He would not have liked, when summoned before the Council and 'accused of Popery and treason,' as in the case of *Sejanus*, to be also questioned about his sympathy with the Essex conspirators.

This hypothesis seems to account pretty well for all the facts that we are aware of, and I am unable to frame any other that does. The general outline of Rutland's life is clear, and no important event in it can easily have escaped us. It may be remarked that Rutland died in 1612 without issue and that the Countess followed him in a few weeks, so that Jonson's pious 'vow' (he seems to have used the word in the sense of *votum*) remained unfulfilled. May one add that the 'vow' itself suggests that the poem could hardly have been written very long after the marriage in 1599?

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LENORA AND OSSIAN

It is obviously not very difficult to show specific cases of the influence of Bürger's *Lenore* on English poetry, and to show the influence of Macpherson's *Ossian* is even easier. But a poem in which the author, according to his